

# Greimas Square on the Novels – by Sirohi

By Shomit Sirohi

## Introduction

The novels are with a  
Jewish parable on  
Hebrew and Dibendoff  
cuts which then means  
in fact that all the  
novels are just about  
the process of a man  
who is A Prophet and

reflects on saving  
women, falling in love  
and having sex with  
them – which then have  
many detective fictions  
in them and many  
worlds and parts which  
all become the Fine  
Balance of in fact  
Munich and Kabbalah  
then in the process of  
Communism as well and  
Trotskyism – all of  
which are forms of  
developments of plots  
and narratives which

across all the novels intersect and merge into the surreal cinema novels – which creates a new style of writing called a “Ficcion” which is also a “Refleccion” which means also and in fact a way of reflecting on oneself and history – as if one is part of history as an individual, group and institution – with 47 levels of meaning which is the emplotment of

Kabbalah, and individual and experiences drifting past one in a car which is speeding to liberate Israel.

In fact therefore the novels are so many cinematic reflections finally on the narrative and will keep critics busy for years, perhaps decades and a long time – reflecting on the cinema structure of the

plots – when the Escher is pronounced in Cubist reflections of each by each novel in historical formalism or historical novel senses – then it becomes like Escher – bound to many intertwining temporalities and so many criss-crossing meanings of what is called Padura's genius – Russia, Europe and Cuba in the recent novel which creates many

such formalisms in all the novels – as Israel enters with France and Spain enters with Israel and then of course Russia becomes part of a Great Escape and even forms of finally organized works in Padura's sense of The Man who Loved Dogs being re-written as all the novels together in one compact – jazz book called the works in one sense from the

standpoint of in fact A  
Poet who lives in Cuba.

I. The process of the  
characters – how  
Ilaan, Belano,  
Borges and the  
women and even  
detectives and  
crime with history,  
and even Spanish  
poetry and Beckett  
then becomes the  
process of an  
emplotment

The emplotment of these figures then mediates the process of heroism – imagine the philosophy of A Draft, and Existentialism, with Psychoanalysis and Encyclopaedia and film criticism, literature and even music dialectics all uniting into the process of the text, and its characters, and many novels being an arc novel – which then



produces many arcs as  
emplotment –

When Ilaan in the 19<sup>th</sup>  
century is part of the  
20<sup>th</sup> century and finally  
recent 21<sup>st</sup> century all in  
a movement of  
Progress, or even  
Indiscernible or Ordinal,  
and even Greece then  
earlier and Film-Novels  
with finally the  
argument on jazz as a  
joke exercise and A Poet  
who lives in Cuba all

developing in fact a  
complex Escher, Bach  
and Godel structure of  
Cubist reflections –

The emplotment means  
the protagonists and  
history and arcs which  
then is also in fact the  
emplotment of its  
structures – like a  
paradigm – Ilaan and its  
complex protagonist-  
arcs and even formalism  
in poetry to maintain  
the Iambic which makes

it like a French and Spanish lilt which then meditates on the future of the characters as tragic and heroic.

This reading then means – the process of the novels are all mediated by protagonists and arcs.

## II. Complex Arcs and Protagonists

So in fact we mean complex arcs and protagonists or characters – we also mean history and finally comes the major metaphor of all the novels – Catastrophe – the novel which is about an accident and a case in detective senses.

All of this means the paradigm and syntagm of each character then is complex ways of

saving someone – not  
the Heideggerean  
getting saved – but the  
heroic saving.

In fact it all means  
heroism – and so the  
process can mean  
Communism and in fact  
a revolution to save  
each other comrades.

A third meaning is in  
fact daily life, poetry  
and romance – or love  
as the major theme –

just the sex and love of  
being saved and saving  
someone – which then is  
why the novels are all  
allegories of the Bible,  
Quran and Jewish  
Kabbalah Talmud and  
Torah.

V. How then Literature  
becomes a Sound and  
Fury – why the Ficcione  
is then in fact a Liberal  
word for a Fiction which  
is scientific and literary

and even finally with a  
heroic utopianism

And so in fact the  
fiction reflects an  
individual and his  
biography which also  
means it is part  
biographical and part  
historical and scientific  
reveries continue – this  
then is how it is  
Kabbalistic on the  
individual called a  
Prophet – Sirohi himself

– all of this is the movement of cars, the development of shipping histories and even Greek history and finally CPSU history with some Cuba and Algeria and China in its process with Trotsky and Lenin – the whole process then becomes about history of course – but then in the emplotments –

Contraries –



Trotsky and Stalin

Lenin and Trotsky with  
CPSU against European  
Liberalism

America and  
Communism against the  
German novel of Weiss

Forms of therefore  
Cubism and even  
Incubism to develop the  
complex meaning of  
history – from the

Parthenon to in fact  
Paris, and Cultural  
Revolution in Mao to in  
fact Soviet history and  
even daily life jokes and  
happiness in America's  
surprising genius in  
Carlo Marx and Ilaan -  
which is about the  
simple compact novel -  
jazz, history, science  
and protest  
backgrounds and  
themes much like Sound  
and Fury by Faulkner in  
a direct reflection of a

joke and black power  
liberation – all of this  
then becomes the theme  
of race and black rights  
in film and novel  
experiments – all of  
which goes back to  
Dance and History on  
the problems of race  
and French unique  
classes and politics  
there.

V. Conclusion – how the  
compact novels are read  
therefore

As a compact Sirohian novel – it is all about the process of history, politics and revolution with love and feminism, even allegories of Christ and Mohammad and Paul as a reflection on himself Sirohi – with the process being deep in themes of German Idealism and Marxism of the CPSU type which makes it even Brechtian process-works and

theatre developments of  
Epic theatre and  
Cinematic montage and  
deep developments of  
film theory and curation  
and forms of cinematic  
writing and surrealist  
montage which then  
make it cinema novels  
of Breton shifted to arc  
cinema and all of this  
completes the simple  
metaphor – line, ellipses  
and the victory of the  
left.